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ART
REVIEW

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The SCOTTISH ART REVIEW

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EDITORIAL

1951

THIS is an important year. The Festival of Britain marks the occasion from a national standpoint. The Quincentenary of the University and the Jubilee of the opening of the Art Gallery and Museum at Kelvingrove together give occasion for civic celebrations.

Nothing could be more appropriate than that Glasgow's share in the national festival should concentrate on shipbuilding and engineering. The Kelvin Hall exhibition promises to be memorable in more ways than the important one of demonstrating how manipulation of power has contributed to human welfare and national progress.

It is perhaps more within the realm of our function to celebrate some obvious features in another aspect of living. Hence the prominence given in this number to the University's association with the Arts and History. The short but significant accounts of the growth of the civic and university collections reflect the operating principle which determines the success of any enterprise: that is, the goodwill, generosity and vision of men and women who think and act in a 'public sense'.

A distinguished Glasgow professor, Francis Hutcheson (1694-1746), is credited with the discovery of the importance of this human faculty—i.e. an urge 'to be pleased with the happiness of others and to be uneasy at their misery'. His biographer, Professor W. R. Scott, claims for Hutcheson the distinction of having produced the first modern treatise on Aesthetics. This, in itself, is worth commemorating. Indeed, quite a lot of civic and university history could do with a bit of re-writing. Perhaps 1951, the Festival Year, may produce the writers and stimulate the artists.

THE UNIVERSITY OF GLASGOW THE ART COLLECTIONS

THE wealth of pictures contained in the Glasgow Art Gallery, of which there is such excellent evidence at Kelvingrove, and the as yet only hinted at range and importance of the Burrell collection will, in time, combine to make Glasgow an exceptionally well-supplied centre for the enjoyment and study of art. Beside these two civic collections the University's, though comparatively modest, has its own special qualities. Among the seventeenth and eighteenth century pictures of the Hunterian collection there are some of outstanding merit; the Birnie Philip gift of paintings, drawings and prints by James McNeill Whistler is nearly unrivalled in scope and quantity; and the McCallum and other collections of prints, so fully illustrating the history of engraving from its beginnings to the present day, is one of the finest of its kind in Britain.

It is sometimes forgotten that the picture gallery which formed part of the original Hunterian Museum, a severely classical building which stood beside the Old College on High Street, is the longest established public art collection in Glasgow. For nearly fifty years before the McLellan collection was acquired by the City authorities it could, subject to certain complicated formalities, be visited by anyone who wished to do so. Even in the eighteenth century, before the Museum arrived in Glasgow, the fine arts had received a measure of recognition in the University. In 1753 the brothers Robert and Andrew Foulis had established, within the College, their Academy which was in effect a school for the training of painters, sculptors and engravers. Robert, an ardent if somewhat gullible collector, had acquired some 450 pictures which he described as having been brought together in order to provide models of the highest excellence for his pupils. His enthusiasm, however, was

greater than his judgment; the three-volume catalogue, with its 38 Raphaels, 21 Titians, 35 Rubenses, and 8 Rembrandts, is remarkable even in an age of grandiose attributions. After his death the Academy came to an end, and in 1776 the collection was sold in London for what must have been an infinitesimal fraction of its cost. Two paintings from it were purchased by the University—a large 'Entombment of Christ' described hopefully by Foulis as an original Raphael (probably a fair specimen of the more high-sounding attributions) and a 'Martyrdom of St. Catherine', modestly, and quite reasonably, catalogued as by Jean Cossiers.

The supposed Raphael and the Cossiers were, it seems, the first pictures acquired by the University other than portraits of Principals, Professors and others of which many examples, of historical rather than artistic value, still survive. But it was not until the early years of the nineteenth century when the Hunterian Museum finally came to Glasgow that there was anything that could properly be called an art collection. Its founder, Dr. William Hunter, is famous in the annals of medicine for his work in the study of obstetrics and his advanced methods in the teaching of anatomy. His activities, however, went far beyond his own profession, and his friends included most of the leading figures in the worlds of politics, science, literature and art. His museum was as diverse as his interests, touching in turn the sciences of geology, zoology, ethnography, anatomy and pathology; to this he added an excellent library of books and manuscripts, among them the world-famous York Psalter, and a cabinet of coins rivalled only by the British Museum's. Among these parts the art gallery was, in size, one of the smallest. In the first years of the Museum's establishment in Glasgow it seems to have excited no special



PHILIPS KONINCK

LANDSCAPE IN HOLLAND
Oil on canvas, 44 x 61 ins.

enthusiasm; John Laskey, in his extensive description of the collections, published in 1812, devotes only a page and a half to it, an allocation of space which compares most unfavourably with that taken up with long accounts of other sections of the Museum. To-day no one would accept this relative disregard as just. Indeed, the fifty or sixty paintings, which Hunter, always discerning in his acquisitiveness, added to his collections, include some of the Museum's most important possessions.

Hunter had originally intended that his museum should form part of a medical school in London, which, subject to the grant of a site on Crown Land, he planned to establish at his own expense. In 1765 the offer was, for involved political reasons, refused. There can be no doubt that he was deeply hurt by this slighting treatment of his generosity. But London's loss was Glasgow's

gain. Following, it is said, the advice of Dr. Samuel Johnson, Hunter decided to leave his collections to the University, where before beginning his medical career he had been a student of Arts and Divinity. At his death in 1783 it passed for some years to a nephew, Matthew Baillie, who had been left a life interest; in 1807 Baillie parted with it, and by sea and by road, it made the journey from London.

Hunter's gallery still comprises the chief part of the University's art collections. The taste of to-day does not accord to some of the pictures the high esteem given to them in the eighteenth century; to others modern connoisseurship has brought modified attributions. But a proportion has survived the changes brought by the altered standards of two centuries. Few of the paintings, and the majority of these of doubtful authenticity, date from earlier than the seventeenth cen-

tury. Like many collectors of his time, Hunter placed great emphasis on the art of the century or so immediately preceding his own. His catalogue contained many of the Italian *seicento* labels most fashionable in Rome and London: Domenichino, Domenico Feti, Pietro da Cortona, Salvator Rosa and Guido Reni. Though some of the pictures acquired with these names attached to them are genuine enough, the group is perhaps the least attractive part of the collection. 'Laomedon Detected', however, a violent and theatrical subject picture attributed somewhat unexpectedly to Salvator, and a little, signed landscape by Grimaldi have some interest as curiosities.

Within the somewhat restricted area of taste sanctioned by eighteenth century fashion, Hunter on occasion showed much independence of choice. This is especially the case with a number of the Dutch and Flemish pictures. The little Rembrandt sketch, 'Entombment of Christ' (from which layers of discoloured varnish have recently been removed) is, by any reckoning, a picture of outstanding importance; and an extensive, airy landscape, by Philips Koninck, purchased by Hunter as a Rembrandt, is among the artist's finest and most characteristic works. These two pictures, to which may be added a vigorous head of an old man close to, and possibly by, Rubens, and a delicate little 'Landscape with a Hawking Party' by Lucas van Uden, bring distinction to the representation of the art of Northern Europe. There is nothing quite of this quality among the seventeenth century French and Spanish pictures though they include a Francisque Millet, 'The Tomb of Phaeton', and a Murillo of the Infant Christ, 'The Good Shepherd'.

Had Hunter's activities as a collector been confined solely to the approved old masters his picture gallery would still possess merit and importance. It would not, however, be



Opposite page:

(a) PORTRAIT OF A MAN. ATTRIBUTED TO FRANCESCO SALVIATI; Oil on panel, 50 x 40 ins.

(b) PORTRAIT OF WILLIAM HUNTER. SIR JOSHUA REYNOLDS; Oil on canvas, 50 x 40 ins.

WHISTLER

ROSE ET ARGENT — LA JOLIE MUTINE
Oil on canvas, 57½ x 35 ins.



in any way extraordinary. Hunter lived in an age of great collectors and many, whose interests were less diverse and resources greater, were able to surpass him both in the variety of their collections and in the quality of their individual pictures. But there is a high proportion of the gallery, consisting of pictures by Hunter's own contemporaries, which does not fit in to the orthodox pattern of an eighteenth century gentleman's cabinet; here, more than anywhere else, are the pictures which give the whole collection its distinctive characteristics. The best known and most highly regarded paintings in the Museum are the three Chardins, 'Le Garçon Cabaretier', 'La Récureuse', and 'Une Dame prenant son Thé', and there is nothing by the same artist in any British collection which surpasses them in quality. Hunter's interest in Chardin is remarkable. French eighteenth century painting had not, in his time, been accorded much attention by English connoisseurs; such as there was commented on its more elegant and rococo aspects—Horace Walpole's tolerant, though somewhat amused, assessment of Watteau for example: 'His shepherdesses, nay, his very sheep, are coquet.' It says much for Hunter's confidence in his own judgment that he should buy not one but three paintings by an artist so little known and unblessed by the critics.

Of all the pictures in the collection the Chardins provide the most striking examples of Hunter's personal taste. Though they are the most distinguished of his acquisitions of contemporary art, there are others worthy of almost equal attention. With the exception of a Venetian scene from the school of Canaletto and a charming and decorative portrait of Lady Hertford, by the Franco-Swedish artist Alexandre Roslin, they are all by British artists or foreigners settled in Britain. When the Royal Academy was founded in 1768 Hunter became its first Professor of Anatomy; in a painting by Zoffany of the Life School, now in the Royal Collection, he is shown among the academicians standing in great prominence beside Reynolds. Sir Joshua was only one of his many artist friends and acquaintances; among others



ALEXANDRE ROSLIN

PORTRAIT OF LADY HERTFORD
Oil on canvas, 33 $\frac{1}{4}$ x 28 $\frac{3}{4}$ ins.

were Allan Ramsay, Hogarth, Stubbs, James Barry, Mason Chamberlain and Robert Edge Pine. Few connoisseurs of the age can have been better placed for acquiring an informed familiarity with the art then being produced.

The paintings of Hogarth are not represented in the collection, though Hunter's knowledge and respect for that somewhat exaggeratedly English counterpart of Chardin are well shown by his possession of an almost complete set of the engravings. But perhaps the most important of Hunter's earlier acquisitions was his own portrait by Allan Ramsay, painted probably in the late 1750's. This picture, for many years labelled as the work of Robert Edge Pine, shows the sitter as a young man, hardly older than forty. The grace and elegance of Ramsay's art bring out an aspect of his character

attractively at variance with the seriousness of the later portraits, of which one by Reynolds, commissioned and painted after Hunter's death, also belongs to the University. An earlier, and finer, Reynolds, the portrait of Lady Maynard, is in the Hunterian collection proper. It may be that this, like the Roslin of Lady Hertford, came as a gift from the sitter's family; but even should this be its provenance, it is appropriate that so good an example of the artist's work should find its way to the gallery of his colleague and friend. Gainsborough and Wilson, the most eminent of the other pioneer members of the Royal Academy, are unrepresented, but their absence is partly made up for by two fine decorative landscapes by Zuccarelli, 'Diana and Actaeon' and 'Hercules in pursuit of Nessus and Deianira'.

Hunter did not keep his interest in art separate from the rest of his life. His collection contains something of a private portrait gallery of physicians and men of science. Of these a portrait of William Harvey and four by Kneller—of Sir Isaac Newton, Dr. John Radcliffe, Dr. Walter Charleton and Dr. John Arbuthnot—possess valuable historical importance; the 'Arbuthnot', in particular, is an exceptionally fine example of Kneller's competent, but so often uninspired, work. Even in the course of his varied researches, Hunter put his knowledge of the fine arts to good use. His most important original contribution to the study of medicine, *The Anatomy of the Human Gravid Uterus*, is famous for the plates executed under the direction of the distinguished Scottish engraver, Sir Robert Strange. In his work on comparative anatomy the gifts of George Stubbs, the famous sporting artist, were applied to scientific purpose. Recently three attractive paintings, of a nyghau, a moose and a pigmy antelope, for many years hidden in a storeroom, have come to light. Though painted with full anatomical

correctness—Hunter, it would seem, was anxiously awaiting their death to begin dissecting them—they are, like all Stubbs's pictures, works of art in their own right.

The years which followed the establishment in Glasgow of the Hunterian Museum brought, by gifts and by purchases, additions to the art collection. Two of the most interesting are portraits, a large and impressive mannerist three-quarter length, formerly believed to be by Sebastiano del Piombo, but more reasonably attributable to Francesco Salviati, and an unusual, signed and dated (1672), Karel du Jardin of a nobleman. Of the many officially-commissioned University portraits there are two Raeburns; one in particular, 'Professor Thomas Reid', is an excellent example of the artist's work. A comparatively recent bequest by Sir Daniel Stevenson includes some attractive pictures by the artists of the Glasgow School; a still later acquisition is a portrait of Viscount Montgomery by Augustus John.

In the early years of the present century Glasgow University conferred the degree of LL.D. on two very distinguished artists:

Whistler in 1903 and Rodin in 1906. Rodin, in token of his appreciation, presented to the University a characteristic bronze relief, 'St. George'. Whistler, too, was touched by the compliment. In a letter to Principal Storey he wrote: 'I would have liked to have said to these gentlemen [the University Senate], as a reassurance in their generosity, that, in one way at least the gods have prepared me for such dignity: inasmuch as they have kept, for me, the purest possible strain of Scotch blood—for am I not a McNeill—a McNeill of Barra?' Whistler's return for his honorary degree came, indirectly, many years later, but in a princely form. The material left by the artist passed eventually to his sister-in-law, Miss R. Birnie Philip, and when she decided to find a permanent home for it she remembered Whistler's delight in the University's gesture. Her gift, made in 1936, consists of no fewer than thirty-nine oil paintings, most of them unfinished but all of great interest. In addition there are over a hundred pastel drawings and watercolours, an almost complete set of etchings and lithographs, and a number of personal memorials

including letters to the artist, the manuscript of the famous 'Ten O'Clock' lecture, etching plates and china and jewellery designed by Whistler for his wife. So magnificent, in extent and scope, is Miss Birnie Philip's gift that in receiving it Glasgow, where for many years the Carlyle portrait has been in Kelvingrove, automatically became a necessary centre for Whistler studies.

The last decade or so has brought developments in still another direction. William Hunter's bequest and Miss Birnie Philip's gift include a number of prints; in the years following 1939 this somewhat unbalanced collection has, thanks to the generosity of Dr.

(continued on page 36)



GEORGE STUBBS

THE NYLGHAU
Oil on canvas, 25 x 29 ins.

THE ARCHAEOLOGICAL COLLECTIONS IN THE HUNTERIAN MUSEUM

THE College of Glasgow began to collect antiquities long before it had a museum to put them in. The earliest of these acquisitions were Roman inscribed stones found on the line of the Antonine Wall between the Forth and the Clyde. The first of these stones to come into the possession of the College was a tablet set up by the Twentieth Legion at Old Kilpatrick to mark the western end of the Antonine Wall. It was presented by the third Marquis of Montrose, some time before his death in 1684, and it was followed in the next hundred years by many other such gifts. As James Macdonald says in his *Roman Stones in the Hunterian Museum* (1897), p. 2: 'It is to the enlightened disinterestedness of these early benefactors of the University and of archaeology that we owe the preservation of so many monuments of great importance in connection with the Roman occupation of the North.'

By the end of the eighteenth century, the collection of Roman stones in the Library of the College of Glasgow had become well-known, partly as a result of the publication, by the University, of a volume of engravings of these stones, the *Monumenta Imperii Romani*.

After the collections of William Hunter were brought from London to Glasgow, in 1807, and placed in a museum specially erected for them in the grounds of the College, the Roman stones were transferred from the Library to a more suitable home in the new museum, there to form the nucleus of the present archaeological collections. For William Hunter's collections contained comparatively few antiquities, being composed mainly of anatomical, geological, zoological and ethnographical material, of coins and medals, of books and pictures.

In the century and a half which has passed since the founding of the Hunterian Museum,

the archaeological collections have grown steadily, through gifts and purchases, and, more recently, as the result of excavations supported by the University. They are not, however, simply a haphazard conglomerate of antiquities, but are arranged for use as teaching material, their purpose being to throw light on ancient life. Thus, although the archaeological collections are not 'Hunterian' in origin, they are so in aim, for William Hunter himself said, 'To acquire knowledge, and to communicate it to others, has been the pleasure, the business, and the ambition of my life.'

The prehistoric material in the archaeological collections comes mainly from Britain, and ranges in date from the Early Stone Age to the Dark Ages. The addition of distribution maps of finds dating to the various periods, photographs of material found elsewhere, and models—for instance, models of a Stone Age burial cairn, of a Bronze Age grave, of moulds for casting bronze axes, and of an Iron Age brooch—all help the visitor to translate the relics before him into terms of human history, and to see them, not as mere museum specimens, but as the means whereby our ancestors kept themselves housed, and clothed and fed.

Here, for example, are the tiny flint implements used and thriftily re-used by Middle Stone Age fisherfolk at Campbeltown, Argyll, one of the earliest inhabited sites in Scotland. Here are dug-out canoes from the River Clyde, and from Loch Doon, Ayrshire, which carried Late Stone Age and Bronze Age voyagers to parts of Scotland inaccessible at that time except by sea. Here is an unusually large burial urn, which contained the ashes of a Late Bronze Age inhabitant of what is now Girvan, Ayrshire. Here are a balance and weights of silvered bronze, lost in the island of Gigha by some Viking raider.

The Hunterian Museum has, on deposit, the extensive prehistoric collection of Mr. A. Henderson Bishop, and so is able to show to the public some of its well-known treasures. Among them are a bronze bucket, made of thin plates of bronze riveted together, and a wooden box, from Birsay, Orkney, carved with Celtic patterns, and containing the handles of small tools. It must have been the tool-box of some Celtic craftsman who worked in Orkney in the early Christian period.

The Mediterranean material in the archaeological collections has been derived mainly from excavations to which the University has contributed funds; for instance, from Professor Flinders Petrie's excavations at Tell el Amarna and at other sites in Egypt, from Mr. James Stewart's excavations in Cyprus, and from Professor John Garstang's excavations at Jericho. The collection from Jericho includes pottery and other articles in use in the city at the time when the Israelites besieged it under Joshua about 1350 B.C.

The Roman material in the Hunterian Museum, apart from the Roman inscribed stones from the Antonine Wall, has almost all been acquired as the result of excavations conducted by members of the University staff, or of the Glasgow Archaeological Society. These excavations have enriched the Roman collection with a flood of new material—coins, pottery, iron tools and weapons, leather footgear and leather tenting, tiles, etc., and still more inscribed stones. Besides being valuable museum material, these finds have contributed greatly to our knowledge of the Romans in Scotland, and of the Antonine Wall in particular. For the Romans themselves have bequeathed to us only one sentence about the Antonine Wall, and all the rest that is known about it—the date of its construction, A.D. 142, the method of its construction, the exact line taken by the Antonine Wall and Ditch between the Forth and the Clyde, the character of the forts on the Wall, and its history from A.D. 142 to its final abandonment in about A.D. 185—all that has had to be worked out by excavation, and by collecting and studying the objects found in excavations. The greater part of the



Above:
BRONZE AGE BURIAL URN FROM GIRVAN, AYRSHIRE
Height 19 ins.

Below:
BRONZE BUCKET OF THE LATE BRONZE AGE
Height 15½ ins.

Antonine Wall material is in the Hunterian Museum.

Enough is now known about the Antonine Wall to justify an attempt at a reconstruction of the Wall and Ditch as they must have looked in Roman times. Such a reconstruction is on view in the Roman section of the Museum, and, beside it, there is a model of the fort excavated by Mr. S. N. Miller at Balmuildy, with alternative reconstructions of the famous north gateway of the fort, where he found fragments of an inscribed tablet bearing the name of Lollius Urbicus, governor of Britain at the time when the Antonine Wall was built.

The Glasgow Art Gallery and Museum also has on exhibition reconstructions of nine forts on the Antonine Wall, with, alongside them, an inscribed tablet from the Wall, and enlarged photographs of scenes from Trajan's Column in Rome. These scenes depict Roman legionaries and auxiliaries engaged in the various types of arduous, unremitting toil required on a Roman frontier.

Unremitting toil is still required on Roman frontiers—from those who excavate Roman forts. For excavation is never easy. The director of an excavation knows that, in our climate, he will be always wet, and cold, and dirty. He knows that all the time he will be overworked and desperately worried, worried in case he may miss a vital clue in the maze of ramparts and ditches which confronts him, worried in case his workmen or his students may unwittingly destroy some minute, but important, scrap of evidence. And yet excavation goes on. For all the troubles it brings are more than compensated by the excitement and thrill of discovery.

There was, for instance, the occasion during the excavation of the Roman fort at Castledykes, near Lanark, when a workman was digging in an area where the occupants of the fort had obviously carried on some operation which involved the use of intense heat. There was burnt wood, and burnt clay all round. The workman brought out a

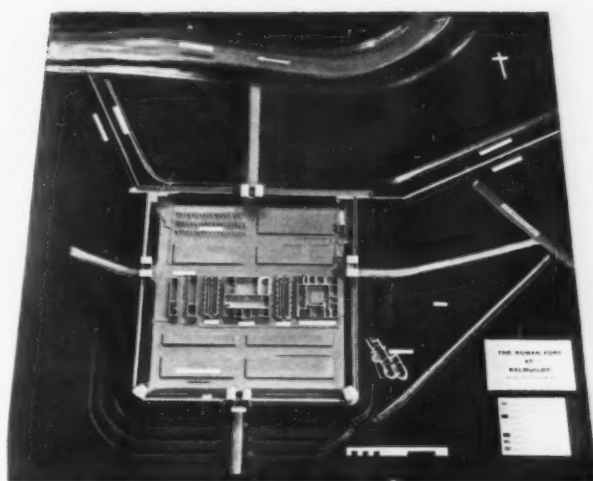


ROMAN STONE BEARING THE FIGURE OF A CAPRICORN

spade-ful of some very heavy substance, so heavy that his spade rocked from side to side with the weight as he heaved it up on to the side of the trench. He cleaned the earth away from his find, and 'Jings!' he exclaimed, 'If it's no' leid'. 'Leid', we echoed, startled into involuntary mimicry, and then we gazed, entranced, at a hideous, amorphous lump of lead-slag, the waste material from a lead-smelting furnace, transfigured in our eyes by being the most northerly example of Roman lead-smelting yet found in Britain. The lead ore, of course, came from the Leadhills.

There was, too, the more recent occasion, in the summer of 1950, also at Castledykes, when the students working on the newly-discovered Headquarters Building were seen to have abandoned their several assignments and to have gathered round one of their number. He had uncovered a squared building stone on the face of which was a moulded panel, flanked by conventional ornaments, and enclosing 'a little animal', crowded rather curiously into the bottom left-hand corner. The 'little animal' proved to be a capricorn, the emblem of the Second Legion, and it must have been placed on the stone by men of that legion. In what capacity these legionaries were present at Castledykes, whether as builders of the fort, or as members of its garrison, we do not know—yet.

Still more exciting perhaps was the discovery, in 1949, of a tiny Roman fortlet in Golden Hill Park, Duntocher. This little structure, measuring only 60 feet square internally, is the first fortlet to be found on the line of the Antonine Wall. There may be others of course, still awaiting discovery. The Duntocher fortlet was later replaced by a fort, which itself was of remarkably small size. Its internal area was only half an acre, and it is therefore the smallest known fort on the



MODEL OF ROMAN FORT AT BALMULDY ON THE RIVER KELVIN

Antonine Wall. Like certain other very small forts on the Wall, it must have been held by a splinter garrison instead of by a whole cohort.

Another pleasant aspect of excavation is that it attracts to the site many interested colleagues. To the excavations at Castledykes in 1950 there came visitors from the staff of the Glasgow Art Gallery and Museum, the Paisley Museum, the Royal Scottish Museum and the National Museum of Antiquities, Edinburgh, and from the Stockholm Museum. We welcomed these visitors gladly for their specialised knowledge and advice, and, not least, for their sympathy with us as victims of standard Scottish excavation weather.

The archaeological collections in the Hunterian Museum often form the subject of lectures and talks to University students, to schoolchildren and others. Sometimes these visitors ask the most stimulating questions. One schoolboy, in a class which had come to see the Roman collection, afterwards asked his teacher to write to the Museum and inquire what there was to prevent the Caledonians from sailing up the Clyde, or across the Clyde, and, as the boy put it 'coming round the back of the Antonine Wall'. 'Nothing, so far as we know,' was the only



STONE BASE OF RAMPART OF ROMAN FORTLET AT DUNTOCHER

answer we could give at the time. The ease with which the Antonine Wall could be outflanked at its western end has long been a worry to archaeologists.

We could answer the boy's question now. About a year ago, Dr. Steer, of the Royal Commission on Ancient Monuments, saw, on an air photograph of the Renfrewshire coast, the rampart and ditches of a hitherto unknown Roman fort at Bishopston. The fort looks northward across the Clyde estuary to the mouth of the River Leven, and would help to prevent enemy landings on the southern bank of the Clyde at the vulnerable western end of the Antonine Wall. A little excavation has by now been done at Bishopston, and Roman pottery of Antonine date from the first Roman fort to be discovered in Renfrewshire has already been presented to the Hunterian Museum.

The work of the archaeologist is, of course, never done. New discoveries, new museum material, are constantly filling in gaps in his picture of ancient life—and of life not so ancient. For even written history can be amplified and illuminated by archaeological

finds. Archaeology, it has been said, only stops yesterday.

We had a reminder of this when we received, as a recent accession to the Hunterian Museum, the brass plate which was fixed to the foundation stone of the first Hunterian Museum, in the grounds of the College of Glasgow, in 1804. For years after the demolition of the Old College and its associated buildings—about 1870—the brass plate was in the hands of strangers, but in 1948, through the kindness of the Royal Faculty of Physicians and Surgeons of Glasgow, and of Dr. George Dalziel, it came once again into the possession of the Museum. A long inscription, in Latin, gives the names of the College officials of the time, describes the contents of the Hunterian Collections, and ends with a list of the professors present at the

foundation ceremony.

This brass plate, once the record of the founding of the Hunterian Museum, is now a museum exhibit itself, but—this is the important point—a treasured museum exhibit. Inevitably, we and all our works become in time archaeological material, but our works will not be lost so long as there is an archaeologist to treasure them and to interpret them to his contemporaries.

HISTORY, 1851–1951

The temper of each new generation is a continual surprise. The fates delight to contradict our most confident expectations. Gibbon believed that the era of conquerors was at an end. Had he lived out the full life of man, he would have seen Europe at the feet of Napoleon. But a few years ago we believed the world had grown too civilised for war, and the Crystal Palace in Hyde Park was to be the inauguration of a new era. Battles, bloody as Napoleon's, are now the familiar tale of every day; and the arts which have made greatest progress are the arts of destruction. What next?

FROUDE, *Science of History* (1864)

A GLASGOW ART JUBILEE

WITH the quincentenary of Glasgow University in 1951 there will coincide the jubilee of the Kelvingrove Art Gallery and Museum. Its erection was contemplated as early as 1888, when Glasgow's first International Exhibition was held in Kelvingrove. The financial surplus from that Exhibition formed the substantial nucleus of the large sum raised and granted for the erection of the new Gallery, which was completed in time to form part of the International Exhibition of 1901, when it was devoted to an Exhibition of British, mainly Victorian, Art. In the following year the Corporation's permanent collection was removed to Kelvingrove from the McLellan Galleries in Sauchiehall Street, where it had been housed for close on fifty years.

Like the University building that looms down on it across the Kelvin, the Kelvingrove Gallery does not attract the limner of urban

scenery. Architecturally, it compares badly with the little mansion, an Adam gem, that was the old Kelvingrove Museum, swept away years ago to make room for tennis-courts. It is a rococo piece of stone confectionery, Gothic in plan, with 'Renaissance' detail; but its main hall is spaciouly handsome.

The large and precious nucleus of the collection is that made in the first half of last century by an artistic and public-spirited citizen, Archibald McLellan, and acquired by the Corporation after his death. Subsequent valuable collections were gifted or bequeathed, and there have been many purchases, mainly of contemporary works. Taken as a whole, the art collection is one of the largest, and certainly the finest and most interesting, possessed by any city in these islands save London. It ranks with the Cathedral among Glasgow's chief glories.



OLD KELVINGROVE MUSEUM (1870-1899)

The museum collection, which has grown up simultaneously, and which is now under a separate director, has its centre at Kelvingrove, but sections of it are housed in the People's Palace on Glasgow Green, and at Camphill, Mosesfield, Tollcross, and King's Park. The great Burrell Collection of pictures and art objects will be housed in a new gallery outside the area of Glasgow smoke.

In a brief article one cannot go deep into history. Using the privilege of years, I will jot down some of my memories and impressions of the collection in general. My infant steps were led into the old Kelvingrove Museum. Outside its door were a live eagle in a cage (what a shame!) and a piece of Cannel Coal. Among the interior features were a ring of alum (which we duly licked), Edinburgh Castle in cork, an Orrery, cakes of unleavened bread, a stuffed crocodile, and live snakes in a glass case.

Later, I found my own way to the McLellan Galleries. I have a faint but somewhat oppressive recollection of the 'Prince of Wales's Presents', souvenirs of his Indian visit. Museums in those days were rather dead places. They are not that nowadays, in Glasgow at all events. The methods of making live use of them are eagerly studied and followed. The handicap is lack of space. Glasgow urgently needs a new Art Gallery and a Glasgow Museum, both in the centre of the city, the latter in the old Royal Exchange building; she also needs a Ship-building and Engineering Museum, east of the Kelvin Hall. The Kelvingrove Gallery should be used entirely as a natural history, archaeological, and general Museum.

The sculpture in the old galleries in Sauchiehall Street was unimpressively ranged along the entrance passage; memory of it is associated with policemen, the click of a turnstile, and a detergent odour of municipality. But the pictures took one right into an enchanted world, in which I dreamed many hours away. Outstanding and well-remembered favourites were the Giorgione 'Christ and the Adulteress', nobly vital and enigmatic; the Rubens 'Boar Hunt' and 'Nymphs at the Fountain'; the grandly sinister 'Gaming



INTERIORS OF CORPORATION GALLERIES OF ART
(McLellan Galleries), Sauchiehall Street (1859-1902)



Above: GLASGOW ART GALLERY AND MUSEUM. *Centre:* Inauguration of Gallery by Duke and Duchess of Fife, 1901. *Below:* Sculpture Hall.

Party'; the Bellini 'Virgin and Child Enthroned', the splendid 'Man in Armour' of Rembrandt; the austere magnificent 'St. Victor and a Donor'; the Correggios, Vandycks, and Botticellis; and, of course, Cignani's 'Death of Cleopatra'.

The McLellan pictures were largely Dutch and Flemish. I admired them intensely and every detail of them sticks in my memory. But the genre works did not appeal to my imagination. I preferred the landscapes; my favourite was Ruysdael's 'View of the Town of Katwyk', as it was catalogued. I noted the love of the Dutch artists, inhabitants of a flat country, for hilly scenery, wildly romantic. In many of these old landscapes, Italian, Flemish, or Dutch, one finds the motif of the Golden Age or of a disquieting savagery.

I confess I was not greatly struck by the English, Scottish, French, or German pictures. A different impression was conveyed by the collection as it developed in the new Gallery. Art both in Scotland and England had made a huge advance, or was better represented. The painters of the 'Glasgow School' and their successors make a brave show. A recent selective exhibition of modern French and Dutch pictures at Kelvingrove was the finest display of the kind I have ever seen. Every picture was a precious jewel.

The collection, though relatively vast, does not lay itself out to be completely representative. It grew selectively but also fortuitously. There are some interesting lacunae. The German 'Primitives' and the older French Schools are but thinly exemplified. A notable absentee is Claude Lorraine; probably his pictures were unobtainable by McLellan's day. One would have wished more and better Poussins, Constables, and Turners; but one could not have everything. A curious and perhaps less regrettable feature is the almost entire absence of Pre-Raphaelite pictures, of which Birmingham has almost a monopoly. Scottish art of that period, while largely representational, was also profoundly aesthetic, and the Celtic nature is allergic to the art tenets of the

P.R.B. Burne-Jones, who went ahead of that movement, is handsomely represented at Kelvingrove; and we could have done with a few more Rossettis.

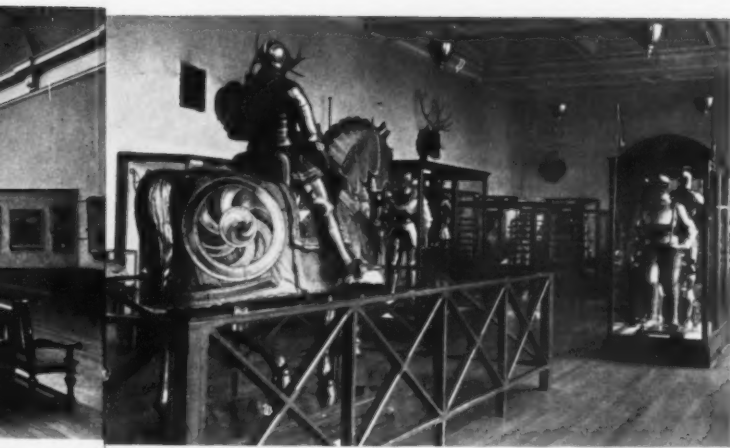
A great public art collection serves two purposes, not easily separable in actual practice: the fostering of art appreciation, and the stimulation of art production. The former is by far the more important; the latter is minimised by not a few artists. Art flourished long before the great galleries were instituted. Young artists learned their job as assistants to established and well-known artists, and, later, as pupils in art schools or academies. But the reading of books is a main inspiration of authorship, and the study of pictures and statuary in an easily accessible collection must have some part in the making of an artist.

Actual instances are not easy to trace. The matured artist is apt to forget some of his earliest influences, the effect of which may have been of a contrary nature. I doubt if any of the painters of the 'Glasgow School' were conscious of early indebtedness to the works in the McLellan Galleries. But I know that, had I had any artistic gift, my first attempts would have been largely inspired by memories of my early favourites in Glasgow's permanent collection. Anyhow, it is the case that the formation of that collection was followed by a remarkable advance in art production in Glasgow.

As for the major, the social purpose, it is intellectual and spiritual in a vital sense. A great commercial and industrial city is specially in need of a first-class art collection. Good art is not directly didactic. But its moral influence is of a specially profound kind. It shows forth the nobility of what is essentially noble, and reveals the noble, beautiful, artistically interesting element in things familiar or humble. Good art is a sacramental transfiguration. The moral effect upon a community is to deepen reverence for life. This is bound up with the aesthetic and intellectual influence. The sense of wonder is stimulated and directed by consciousness of true visual rhythm and of the entrancing region in which the subjective and



*Above: ITALIAN GALLERY—PRESENT DAY
Centre: DETAIL OF SCREENS IN ITALIAN GALLERY
Below: SCHOOLGIRLS DRAWING*



Above: SCOTT COLLECTION OF ARMS AND ARMOUR
Centre: NATURAL HISTORY COURT
Below: ETHNOGRAPHY GALLERY

the objective are ideally blended. The gallery becomes a dreamland refuge from the chaotic ugliness of a world ruled mainly by crude utilitarianism.

Such was the largely static phase at which public galleries and museums had arrived in my young days. To make them effective in fostering vital appreciation, a positive and active advance was needed. In Glasgow it has been brought about in several ways: by constant additions of modern masterpieces and valuable art objects; re-arrangement of all exhibits; selective displays of choice pictures, statuary, and other treasures; occasional exhibitions, more or less topical, of the art work of various countries; interesting popular lectures; and, notably, the successful mobilisation, through classes, competitions, and so forth, of the fresh interest of school pupils in pictures, art production, and the contents and work of museums. The general vitality is signalled and aided by the activities of the Glasgow Art Gallery and Museums Association and the publication of the *Scottish Art Review*.

All this, however impressive, is merely the beginning of a movement, led with supreme ability by Dr. Honeyman, towards securing for art its rightful place and function in the whole life of the community. Much remains to be done in the way of new galleries and museums, school instruction, and so forth. We still await clear signs of general permeation by the art spirit. Long ago the hope was expressed that Glasgow's possession of great art treasures might further the movement for a cleaner atmosphere. It is a serious reflection on the city that the princely collection gifted by Sir William Burrell should have to be housed far out in the country. Smoke, dirt, ugly excrescences, and higgledy-piggledy lay-out have become entirely unnecessary, and they form a fatal discouragement

(continued on page 35)

The cost of the illustrations for this article has been met by a generous donation from the National Bank of Scotland.

THE HAMILTON BEQUEST

OVER fifty of the oil paintings in the Kelvingrove art collection of the Corporation of Glasgow have been presented during the past twenty-five years under the terms of the Hamilton Bequest. They include examples of Gainsborough, Romney, Hoppner, Wilkie, and Geddes, works of many modern British painters, and several belonging to the French Nineteenth Century School. A number are by artists not previously represented in the city's collection.

As the Art Gallery and Museums Com-

mittee of the Corporation have arranged to hold in 1951 an exhibition of these pictures the opportunity may be taken to outline the origin of the Bequest and refer to some of the principal works acquired. Its funds were provided by members of a family long associated with the commercial and municipal life of Glasgow. The donors, John Hamilton and his two sisters, resident for most of their lives in Pollokshields, were the grandchildren on their mother's side of a Glasgow flour miller, William Primrose, born in the 1780's and married early in the nineteenth century to Christian Brown, whose parents resided in Kelvingrove.

That item of family history has its significance. From their grandmother the Hamiltons inherited some of the heirlooms of the Kelvingrove house, a circumstance that helped to give them the happy idea of leaving their own estates in the form of oil paintings to Kelvingrove Art Gallery.

John Hamilton, who never married, was like his father Thomas Hamilton a store-keeper in the West of Scotland. When he died in 1904 his will contained the following provision:

'On the death of the longest liver of my said sisters Elizabeth Millar Hamilton and Christina Brown Primrose Hamilton I direct my trustees to realise my whole estate and to purchase with the proceeds a collection of oil paintings to be placed in the Glasgow Art Galleries and



GEORGE ROMNEY

PORTRAIT OF GENERAL SIR CHARLES STUART
Oil on canvas, 50 x 40 ins.

Museum at Kelvingrove and to be presented to the city as the Hamilton Bequest.'

Not until the death at an advanced age of Christina Hamilton in 1927 did the bequest come into effective operation. In the meantime the sisters had presented to the city an ornamental fountain in Maxwell Park as a family memorial, and they bequeathed their own estates for the same good purpose as their brother.

The senior member of the three trusts, which for convenience arranged to act jointly as the Hamilton Trust, was their cousin, the late ex-Councillor William Primrose, J.P., a brother of the late Sir John Ure Primrose, Bt., Lord Provost of Glasgow 1902-4. The present trustees include members of the next two generations of the same family.

As much of the money in the trusts was invested in property it could not owing to legislative restrictions be realised. In order not to deprive the citizens indefinitely of their art inheritance the trustees, acting on the best advice, decided to begin forthwith their duties of forming the collection. Their general aim, if not always attained, has been the purchase of pictures of quality not confined to any particular period or school, and they have specially favoured works that fill acknowledged gaps in the Corporation collection. Their task has been aided by harmonious relationship with the Glasgow Art Gallery Committee, who have, of course, the right of acceptance or refusal of any pictures offered, and they have benefited from the kindness and help of the Glasgow Art Gallery Director, and various other art authorities.

Before 1930 Kelvingrove Gallery possessed no examples of three of the most eminent contemporary British painters—Augustus John, P. Wilson Steer, and Walter Richard Sickert. The trustees consequently decided as one of their prior objectives to secure an appropriate work of all three. The first step was taken in 1931 by the purchase of John's vigorously executed portrait of W. B. Yeats, the Irish poet and dramatist. This work, painted at a more mature period in the



W. R. SICKERT

DIEPPE HARBOUR
Oil on canvas, 59½ x 24 ins.

poet's life than the dark-haired example by the same painter in the Tate Gallery, has since its acquisition travelled thousands of miles for exhibition in America and other countries.

After various canvases by Wilson Steer had been considered the choice was made of his Yorkshire landscape 'Nidderdale', which, remindful in its qualities of Constable and Turner, fills an essential niche in the collection. Although over the years many Sickert works were examined negotiations for various reasons were not concluded, and not until 1949 did the trustees present

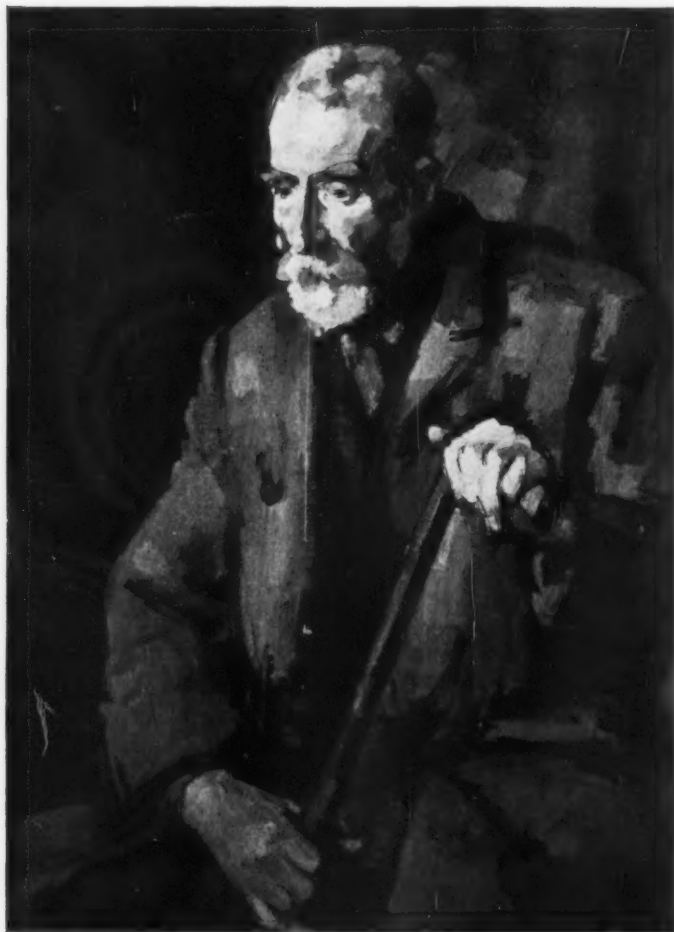
'Dieppe Harbour', a purchase in line with advice given them eighteen years before by Sir D. Y. Cameron to choose a picture from Sickert's earlier Dieppe period.

Two of the most important Eighteenth Century British painters not included at Kelvingrove when the trustees began their operations were John Hoppner and George Romney. Both were given a place by the purchase in 1937 of Hoppner's portrait of Mrs. Errington (previously in the collection of the late Mr. Leonard Gow) and in 1941 of Romney's portrait of General Sir Charles Stuart, an eighteenth century member of the

family of the Marquis of Bute, both worth-while additions to the walls of the Gallery. During the late war when Glasgow's art treasures were dispersed Lord Colum Crichton Stewart, uncle of the present marquis, kindly gave safe keeping in his Bute home to the Romney, stating in a charming letter that he was glad to welcome the young man home.

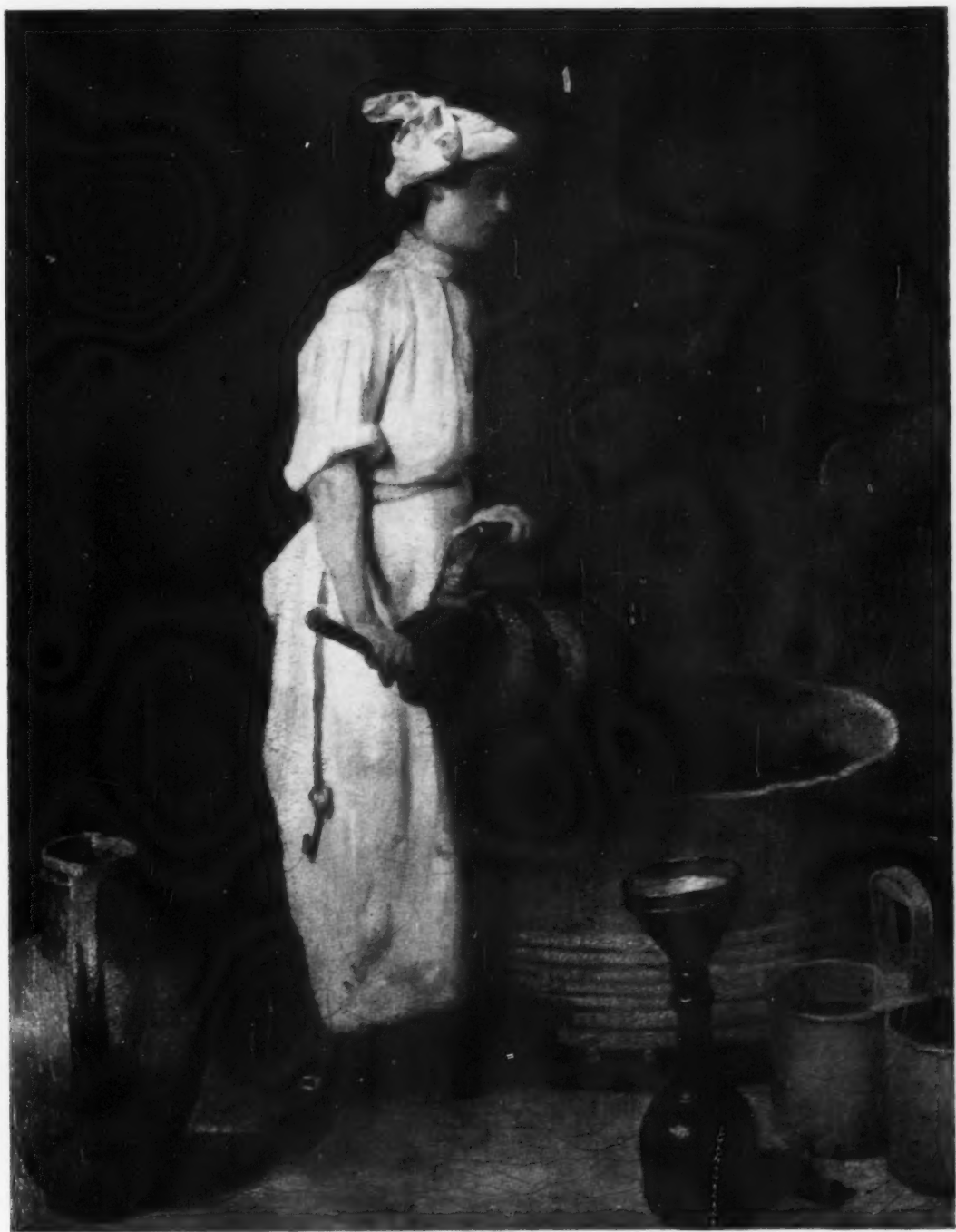
A later contribution to the older British school was Thomas Gainsborough's 'Woody Landscape Near Bath', a picture which came from the collection of A. P. Humphry, Esq., M.V.O., of Essex, whose ancestors were early patrons of the painter. Although not claimed as a masterpiece this picture has been described as a valuable addition to the city's collection and 'as completing in Kelvingrove the historical link between Wilson and Constable in English landscape painting'.

A special endeavour has been made by the trustees, particularly in recent years, to strengthen the number of paintings of the French
(Continued on page 25)



S. J. PEPLOE, R.S.A.

OLD DUFF
Oil on canvas, 40 x 30 ins



CHARDIN

LE GARÇON CABARETIER (THE CELLAR BOY)
Oil on canvas, 17 $\frac{5}{8}$ x 13 $\frac{3}{4}$ ins.

From the Hunterian Museum, Glasgow University



SISLEY

BOATYARD ON THE LOING, MORET
Oil on canvas, 15 $\frac{1}{2}$ x 22 ins.

Glasgow Art Gallery—Hamilton Bequest, 1944



G. MORET
22 ins.



AUGUSTUS JOHN

WILLIAM BUTLER YEATS
Oil on canvas, 48 x 30 ins.

Glasgow Art Gallery—Hamilton Bequest, 1931



ANDRÉ DERAIN

BLACKFRIARS
Oil on canvas, 32 x 39 ins.

Glasgow Art Gallery—Purchased 1942



MAURICE UTRILLO

RUE DE VILLAGE.
Oil on canvas, 23½ x 28½ ins.

nineteenth century school. Their first French purchase gave the city its first Fantin Latour, 'Chrysanthemums', although other examples of this painter's flower-pieces have since been presented by other donors. 'Moonrise' by H. J. Harpignies likewise brought his work for the first time to the city's collection.

Of outstanding interest in 1933 was the introduction to Kelvingrove of Delacroix. His large and impressive canvas 'Adam et Eve Chassés du Paradis' (the expulsion from Paradise) was a study for one of the subjects painted by Delacroix for the Chambre des Députés in Paris, and has been praised by a well-known critic 'for its rhythmic beauty of line and colour'.

During the war a 'white period' painting by Maurice Utrillo, 'Rue de Village', on

view at the Royal Glasgow Institute of the Fine Arts, attracted much public attention. Purchased by the trustees, it is believed to be the first of Utrillo's works to have entered a public collection in Scotland.

Other notable French paintings, bought in the war years, were 'Vue de Ventimille' by Claud Monet, 'Boatyard on the Loing' by Alfred Sisley, 'Landscape' by Paul Gauguin, and 'Le Quai de Clichy' by Paul Signac. The Gauguin, the first possessed by Glasgow Corporation, was painted in Paris when the artist may be said to have been feeling his way, but it has suggestions of the colour contrasts vividly seen in the works of the later Tahiti period, an example of which, it is to be hoped, may in due course be acquired.

In post-war years the trustees obtained a

fine painting by Gustave Courbet, 'Portrait d'une Femme'. Apart from its own merits this work takes its place naturally in the group of French painters immediately preceding the Impressionists on whom Courbet's influence is generally acknowledged.

Space does not permit details being given of all the paintings bought, but reference may be made to a few others. Vacant places in the Pre-Raphaelite school were made good by Ford Madox Brown's illustrative portrayal of 'Wickliffe on his Trial' and by Gabriel Rossetti's characteristic portrait of Miss Alice Wilding entitled (in Latin) 'Queen of Hearts'.

The trustees' first purchase, made in August 1927, was a painting by Sir David Wilkie then entitled 'The Pope Washing the Feet of the Poor', but subsequent researches by the Director as to its real identity have resulted in the name label being changed to 'Cardinals, Priests, and Roman Citizens Washing the Pilgrims' Feet'. Another Wilkie

recently acquired, 'The Cottar's Saturday Night' (a scene from the poem by Robert Burns), is listed in a book of reference of over fifty years ago as among the painter's best known works. Andrew Geddes, eminent Scottish contemporary of Wilkie, is admirably represented by 'Portrait of a Lady', bought by the trustees over twenty years ago.

Invited to nominate one of his own works for inclusion in the Hamilton collection the late Sir D. Y. Cameron chose 'Stirling Castle', which he described as his best architectural painting. It suggests in its atmosphere something of the romance and mystery of Scotland's ancient stronghold.

Two of Frank Brangwyn's paintings bought at an interval of several years were 'Arab Musicians', noted for its oriental atmosphere and rich but restrained colours, and the controversial 'Crucifixion' which gives a modern emphasis to the tragic drama of Calvary. No works of Ambrose McEvoy were in the Glasgow collection at the time of



W. RUSSELL FLINT, R.A.

FOUR SINGERS OF VERA
Oil on canvas, 35 x 50 ins.

his death in 1927. Six years later his ethereal painting, 'Miss Elizabeth Johnson', was the centre of much attention when exhibited in Glasgow Art Institute, and a large measure of satisfaction was expressed when the trustees acquired it. A portrait by Sir John Sargent entitled 'Mrs. George Batten Singing' was purchased in 1929 from its owner, the authoress Miss Radcliffe Hall, who, it is understood, presented the proceeds to the Coalfields Relief Fund. Musical people who see this picture may be interested to know that the subject, in cream-coloured evening dress, is in the act of singing the last note of Tosti's 'Goodbye'.

Among the most colourful pictures in the collection are 'The Four Singers of Vera', one of Sir William Russell Flint's best

Spanish paintings, and Gerald Brockhurst's arresting portrait 'Gillian'. Other English and Scottish painters whose works are worthily included are Thomas Faed, John Phillip, J. J. Shannon, J. Whitelaw Hamilton, F. C. B. Cadell, Muirhead Bone, Gemmell Hutchison, Sydney Lee, Sir George Pirie, Duncan Grant, E. Duncan, James Gunn, William McTaggart, R. O. Dunlop, Sir Walter Russell, Sir William Orpen, Harold Knight, Miss F. Harmar, Algernon Newton, Miss A. K. Browning, and S. J. Peplow. 'The Artist's Family' by B. J. Czedokowski, purchased from the Glasgow Art Institute in 1938, gave the Gallery one of its first examples of the Polish School.

The trustees were able in the closing weeks of 1950 to present to the Corporation a characteristic and good example of Allan Ramsay's male portraiture executed in what was probably his best period—1755-60. This picture's pedigree indicates that it was for a long period in the possession of a distinguished Edinburgh family to whom the artist was related.

In conclusion, the present article can be regarded only as an interim report on the Hamilton Trust's activities, which by nature of the funded holdings are bound to continue for an indefinite time to come. The trustees hope that their further purchases will be acceptable additions to the works so far presented and that the collection when at last complete will be adjudged a contribution of genuine value to the city's art possessions.

(The collection of pictures gifted to the City under the terms of the Hamilton Bequest will be one of the special exhibits of 1951.)



ALLAN RAMSAY

PORTRAIT OF AN ADMIRAL
Oil on canvas, 30 x 25 ins.

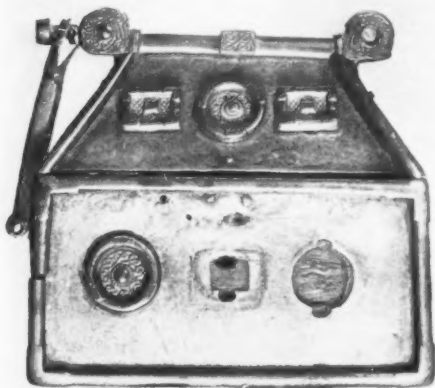
THE MUSEUM

ANTIQUITIES

THE Main Hall of the Art Gallery and Museum at Kelvingrove has been chosen to form for three months a spacious setting for many of the most rare and beautiful of the treasures belonging to the National Museum of Antiquities of Scotland. For it is hoped to create a wider interest and appreciation both by bringing them to the Clyde, around which so much of the population of Scotland is concentrated, and by showing them in a way not possible in their normal quarters, which have become cramped and outmoded.

In line with the general scheme laid down for the Festival, the exhibits are being selected to show the artistry and skill of the different ages in our national history. Many have a strong historical interest as well, such as the late seventh century Monymusk Reliquary, the Breckennock of St. Columba carried with the army in the time of Robert Bruce as a palladium of the kingdom. Other relics of Celtic art will include the bell and crosier of St. Fillan of Glendochart and several sculptured monuments.

The most notable of the prehistoric works



MONYMUSK RELIQUARY.

LATE 7TH CENTURY

in the National Museum which will be well represented, is no doubt the bronze mask for a pony, made about 200 B.C. and found at Torrs, Kirkcudbrightshire. The curvilinear repoussé decoration based on vegetation motifs has bird's head finials. From earlier periods still there will be bronze age gold-work and ceremonial weapons of carved and polished stone.

The Traprain Treasure, hidden soon after A.D. 400, is the most varied collection of Roman silver discovered in Britain, and its finest pieces will be included. One (here illustrated) is a small flask decorated with scenes from the Bible. Then there may be mentioned two Roman visor-helmets, with their faces delicately modelled, found at Newstead, near Melrose.

Later periods will be represented also by the twelfth-century Kilmichael-Glassary bell-shrine, for instance, and the 'Queen Mary' harp of about A.D. 1500. From the fine collection of Scottish weapons of the seventeenth and eighteenth century will come a pair of engraved brass pistols made in Dundee in 1611, no doubt for presentation to Louis XIII, whose name they bear. (More recently they were in the Hermitage Museum, St. Petersburg.)

Among the small objects will be medieval seal matrices, fine coins and rare medals, such as that struck of Lanarkshire gold by the Regent Albany in 1524.

Enough has been said to give an idea of the quality and rarity of the exhibits. They will be displayed from the beginning of June to the middle of August, 1951.

THE ANDERSONIAN

The editorial in one of the early *Art Reviews* stated, 'The function of the Art Gallery and Museum is to preserve and present the records of men and of the works produced by their hands and hearts,'

and it is in pursuance of this policy that the centenary exhibition of the Glasgow and Andersonian Natural History and Microscopical Society is being held in the Main Hall in the month of September, 1951.

Scotland has long been recognised as one of the springs from which the democratic way of life stemmed and, as one would expect of a people who were sufficiently endowed with common sense and the simple straightforward outlook which is essentially an integral part of such a people, she has always been in the forefront of knowledge in the natural sciences. Indeed, the Celtic people's love of animals and their own soil is one of the features which impresses itself on the students of the past and is still shown even in our own industrial era by the facts that to-day there is no place in the world where more pets are kept nor more intensive cultivation of the land.

This keeping of pets is the reaction of a people separated from the things they love and herded together in vast cities, and this same instinct has led to the creation of clubs and societies for the study and furtherance of knowledge of natural history. The year 1851 saw the formation of such a society in Glasgow and a club called the Glasgow Naturalists was the first of a number of societies which eventually amalgamated and

became the Glasgow and Andersonian Natural History and Microscopical Society, the oldest society of its kind in the West of Scotland and, indeed, one of the oldest in the country.

Many famous people in the world of natural history and the sciences have been connected with this society. One of the earliest of these was James Smith of Jordanhill, to give him the name by which he was known the world over. Smith, a geologist and archaeologist, examined shell-bearing marine clays from all over the Clyde area and from his work on these shells there gradually arose the realisation of the great Ice Age.

Dr. Crosskey said in his address in memory of James Smith, 'No geological manual can be written without its chapter on the Glacial epoch and the first page in this chapter must be ascribed to the hand of James Smith.'

Born in Glasgow in 1782, Smith died at Jordanhill in 1867. He left his collection of glacial shells to the nation and a part of the collection will be on display in the Geological Section in the forthcoming exhibition.

The Andersonian, as the society is familiarly called, does not confine its activities to any one branch of natural history, but has sections dealing with botany, entomology, ornithology, zoology and geology, while

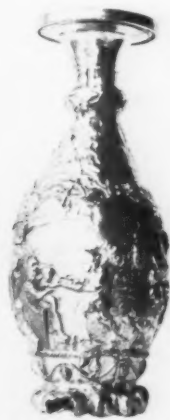
(Continued on page 35)



HORSE MASK FOUND AT TORRS,
KIRKCUDBRIGHTSHIRE, C. 200 B.C.



SLAB FROM BIRRAY, ORKNEY



FLASK FROM TRAPRAIN LAW

GLASGOW AND WHISTLER

ANNIVERSARIES, and especially jubilees and centenaries are all occasions for celebrations. One way of celebrating the jubilee of the inauguration of the Art Gallery is to emphasise the historical association between our city and James Abbott McNeill Whistler. Ordinarily, this association has been overlooked in biographies and memoirs or only referred to casually and with amused comment on the procedure which led to the famous portrait of Carlyle becoming part of the Civic Collection. Thanks to the goodwill and cooperation of our colleagues in the Louvre we hope to have on view, for several weeks in the early summer, the 'Portrait of the Artist's Mother'. The opportunity will then be taken to put some recent views and opinions to the test and compare, at first hand, two works which are generally accepted as among the most notable essays in portraiture produced in the last hundred years.

In his *Life of Wilson Steer*, D. S. MacColl



J. A. MCN. WHISTLER PORTRAIT OF THOMAS CARLYLE
Oil on canvas, 67 x 56 ins.

says 'Fashion has recently belittled Whistler, or ignored him, but he will return from the purgatory of the too-famous-in-their-time, and remain.' We, in Glasgow, acknowledge the influence he exercised on the Glasgow School of Painters, among whom Lavery and Walton particularly were in contact with him in the later years.

Sheldon Cheney in *A World History of Art* summarises Whistler's place thus:

'It was an American-born painter, Paris trained, resident in uncongenial London, who first effectively absorbed Oriental attributes into his art, marking the beginning of that decorative stream that intertwines confusedly with the main current of abstract modernism. . . . The decorative school of moderns might be defined as that which deliberately shallows the picture-space, deals generally in linear rhythm and colour harmonies and generally is content with surface melodies rather than deep contrapuntal orchestration. Texture and finish are here of exceptional moment.'

Let's take this a little further by recollecting a passage from Robert Louis Stevenson, the centenary of whose birth Scottish writers (and some others) have recently been celebrating. In the *Contemporary Review*, April 1885, R.L.S. wrote: 'It may be said with sufficient justice that the motive and end of any art whatever is to make a pattern: a pattern it may be of colours, of sounds, of changing attitudes; geometrical figures, or imitative lines, but still a pattern. That is the plane on which these sisters meet: it is by this that they are arts.'

Whistler described the portrait of his mother as 'Arrangement in Grey and Black'—similarly with the Carlyle. It was the charming simplicity of the 'Mother' which appealed to Carlyle and made it easy for mutual friends to induce the philosopher to sit for his own portrait. But it is important to note that it was from Glasgow that the first public recognition of Whistler's art came, i.e. the 'first official demand for one of his pictures anywhere'. That was in 1891. The French Government followed the Corpora-

tion of Glasgow by acquiring the 'Mother' a few months later. It is recorded that when M. Bourgeois, Minister of Fine Arts, expressed a desire to purchase this work for the French nation Whistler replied, 'The picture you have chosen is precisely the one I would most earnestly wish to see become the object of so solemn a consecration.'

The 'Carlyle' took a long time to find a purchaser. It was offered to the National Portrait Gallery, but the keeper refused even to consider 'such a work as a painting at all'. When it was shown in Edinburgh in 1884 it created a deep impression and a subscription list nearly succeeded in reaching the

asking price of 500 guineas. Unfortunately, the information reached Whistler that many of the subscribers were actually out of sympathy with both his art and his theories and he telegraphed 'The price of the Carlyle has advanced to one thousand guineas. Dinna ye hear the bagpipes?' Glasgow had to pay a thousand guineas—and now, in 1951, sixty years later—it has no reason to regret the bargain. There is another story in this, but it will be told later. Meanwhile we look forward to our 'guest of honour' round whose visit we shall try to establish the claim that there are good reasons for linking Glasgow and Whistler.

T. J. H.



J. A. MCN. WHISTLER

PORTRAIT OF THE ARTIST'S MOTHER
Oil on canvas, 56 x 64 ins.

REVIEW

THREE SCOTTISH COLOURISTS

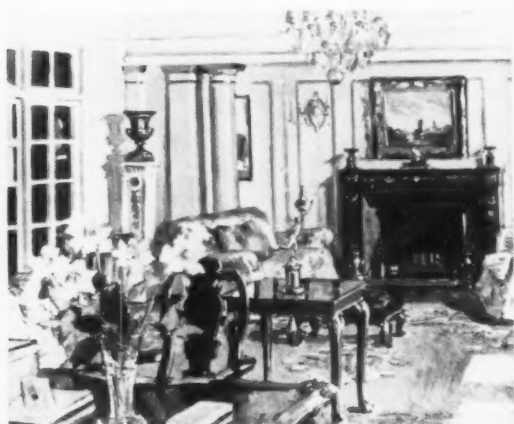
It is not very easy to approach the pleasant duty of reviewing this very notable addition to the lamentably small list of books on Scottish Art and Artists. The author is the Director of the Glasgow Art Gallery and the Editor of the *Scottish Art Review*. That he brings authority and enthusiasm to the task may immediately be assumed, and it can be said, with very minor qualifications, that he has succeeded in what he set out to do.

A very well-reasoned case is presented in support of the conviction that Peploe, Cadell and Hunter merit a much higher appreciation of their work than is ordinarily granted to them beyond the national boundaries. And while the argument appears to be directed primarily against their fellow countrymen it is a pity that the author has assumed a knowledge of affairs that many of his readers do not possess. For example, the 'Declaration of Arbroath'—the Magna Charta of Scotland—may well be a very important document, but we can imagine many a reader, especially in England and overseas, who would have welcomed some indications as to its nature and significance. Similarly, in the course of a very forthright



S. J. PEPLOE

THE PINE TREES
Oil on canvas, 16 x 13 ins.



F. C. B. CADELL

THE DRAWING ROOM, CROFT HOUSE
Oil on canvas, 24½ x 29½ ins.



LESLIE HUNTER

FIFE COTTAGE
Watercolour, 20 x 24 ins.

introduction in which Scottish history and education and art appreciation are discussed with vigour and assurance, it would have been helpful if the author had shown more of the toes upon which he treads. Nevertheless his views are illuminating and his conclusions are stated in a direct, lucid and entertaining style. He argues that the true Scottish Tradition in painting rests on colour and that the real founder of that tradition is William McTaggart.

From such a hypothesis, in the section devoted to the three artists, the development of their work is traced with sympathy and understanding and the writer's enthusiasm is certainly infectious.

In a chapter, 'As I remember them', Ion R. Harrison supplies a personal note on the artists whose works he has assembled into the making of a remarkable collection. This is borne out by the profuse illustrations—sixteen of them in colour—and altogether, through the collaboration of publisher and printer, we are permitted to enjoy one of the best art books produced in Scotland for a very long time.

Three Scottish Colourists, by T. J. Honeyman (Nelson) 18/- net. T. McL. H.

The Roadmender. In this delightful publication edited by G. F. Maine, Collins have merited the praise of those who love to handle and read good books. The writings of 'Michael Fairless' have already brought much enjoyment to a host of readers, but

there is added pleasure in finding the best of her work collected along with biographical notes and beautifully enhanced by twenty-seven wood engravings of the highest quality. Mr. Lennox Paterson is on the staff of the Glasgow School of Art. He is certainly among the most prominent in this type of book illustration and we do not remember having ever before seen a text so sympathetically and so effectively complemented as has been done in this volume. Indeed, we have here the appropriate gift book for any occasion. If you are out of luck in the matter of discerning friends, you will be fully rewarded in buying it for yourself.

The Roadmender and other Writings by Michael Fairless (with 27 wood engravings by Lennox Paterson) (Collins) 10/6 net.

The Lady Artists. To give it the full title, *The Glasgow Society of Lady Artists' Club* has produced in a handy little volume the history of the club since its inception in 1882. Miss DeCourcy Lewthwaite Dewar has compiled a very lucid and interesting account of a pioneer movement. She is generous in acknowledgements to past and present members and the racy tale of the early days by a nonagenarian founder-member, Mrs. Jane Steven, marks this delightful brochure as a very much out of the ordinary run of club histories, and mark you, the 'Lady Artists' claims to be the oldest residential club for women in Great Britain. Messrs. MacLehose are responsible for the production, which is in every way admirable.

Copies can be obtained from the Secretary at 5 Blythswood Square, 4/6 net.



'OPPOSITE ME IS A WHITE GATE....'

LENNOX PATERSON
Wood Engraving

OUR CONTRIBUTORS

WILLIAM POWER is a veteran Scottish journalist who has published about a dozen books (two of which he illustrated himself), taken a leading part in Scottish movements, and written on mostly everything except Chinese Metaphysics. He has had a long and intimate acquaintance with Glasgow's art and museum collections.

GEORGE B. PRIMROSE, J.P., member of a well-known Glasgow family, and now senior trustee of the Hamilton Bequest, joined the editorial staff of the *Glasgow Evening News* about the beginning of the century, and later was for over twenty years, until his recent retirement, Commercial Editor of *The Glasgow Herald*. He is an Hon. Vice-President of the Institute of Journalists, a member of Council of the Glasgow Art Gallery and Museums Association, a director of the Barony of Gorbals Benevolent Society and a Vice-President of the British Lawn Tennis Association. During the 1914-18 war he held a commission in the First Volunteer Battalion of the Cameronians (Scottish Rifles).

ANNE S. ROBERTSON. Graduated at Glasgow University with an M.A. Degree in Classics, and at London University with an M.A. Degree in Archaeology. Since 1939, Dalrymple Lecturer in Archaeology at the University of Glasgow, and Curator of the General Cultural Collections, the Roman Collections and the Hunter Coin Cabinet in the Hunterian Museum. Fellow of the Royal Numismatic Society, Secretary for Foreign Correspondence to the Society of Antiquaries of Scotland, and Vice-President of the Glasgow Archaeological Society.

A. McLAREN YOUNG studied the History of Art at the University of Edinburgh. After a period of travel in Germany, France and Italy he was, in 1938, appointed Attaché at the Tate Gallery, London. During the war he served with the King's Own Yorkshire Light Infantry in Burma, India, Persia, the Middle East and Italy. In 1946 he was appointed Assistant Curator of the Barber Institute of Fine Arts, the University of Birmingham. He came to Glasgow University in 1949 as Lecturer in the History of Fine Art and Curator of the University Art Collections.

FESTIVAL OF BRITAIN

POWER

THE Exhibition of Industrial Power in the Kelvin Hall, Glasgow, from 28 May to 4 August 1951 will be the biggest Scottish event of the Festival of Britain and the first attempt made in this country to express the power and influence of heavy engineering in popular terms.

Its fundamental concept, that the power of heavy engineering is derived from coal and or water, is simple. The entire display will be built around this idea and the exhibition will have separate sequences devoted to Coal and Water, illustrating the harnessing of these two powers to the service of Man.

The exhibition will be accurate, but colloquial. The spectacular aspects of heavy engineering will be fully exploited in sections devoted to steelworking, shipbuilding, and railway operation.

The first and last words on the subject are said by two Scottish artists—Mr. Thomas Whalen and Mr. William Crosbie—the former with a 160-foot bas-relief in the entrance hall depicting Man's awakening to the power of coal, the latter with a fluorescent mural suggesting the wealth of the atomic age, which is the final feature of the exhibition.

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T. J. HONEYMAN

with a chapter

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But 'out of the depths we rise', and it is fitting that the upward movement should have its live focus at Kelvingrove. It was an old dream of mine—inspired, maybe, by the Miss Cranston tea-rooms—that Glasgow might some day be Scotland's Antwerp or Amsterdam, worthy in every respect of her ancient cathedral and her great art collection. It will not be the fault of the present administrators if that dream does not come true.

The jubilee of the inauguration of the building will be celebrated by various events during the months of April, May and June. In addition to exhibitions in the Gallery and Museum, various events of wide interest are being arranged. Particulars will be given in Association's bi-monthly Calendar of Events and the Press.

THE MUSEUM—Continued.

photography and microscopy are also represented by separate sections and it is probable that the continued success of the society is in no small measure due to its wide field of interest and endeavour, for no real naturalist confines his interest to one branch and this is particularly true of the amateur.

It is the hope of each section to have on exhibition at least one exhibit of outstanding historical as well as sectional interest and the Photographic and Microscopical Sections will have on display cameras and microscopes, together with their accessories, of the type used when the society was in its infancy. It is, in fact, probable that some of the weird and wonderful contraptions used by Professor Anderson, the founder of Anderson's University now known as the Royal Technical College, will be on display. The society has had a long and happy association with the 'Tec', the fact being recorded in the name Andersonian, and the meetings of the society are held in that institution.

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drawings and designs by the great Glasgow architect Charles Rennie Mackintosh.

In 1949 the University instituted a Department of the History of the Fine Arts, Glasgow, where in one collection or another there are works of art from all the principal schools, possesses advantages as a centre for studies of this kind. In particular the new Department's work can, with great profit, be brought into close contact with the material so readily at hand within the University. This relationship is emphasised by the appointment of a Lecturer who in addition to his teaching duties is responsible for the art collection. Plans have been made for a new building which will eventually house the Department beside the picture galleries and the print room. In the meantime everything is somewhat scattered. The most important of the paintings, however, are in the Hunterian Museum which is open to the public throughout the year.

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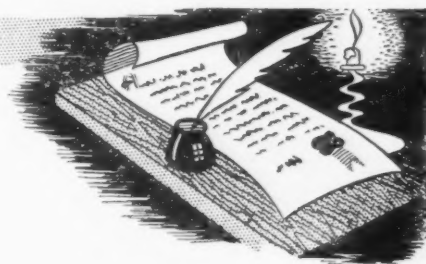
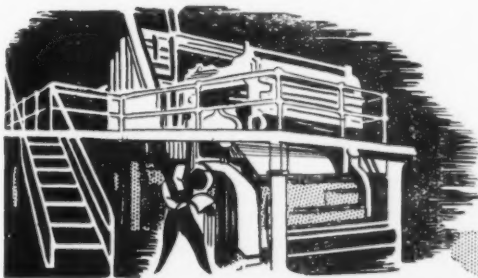
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